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21 PROJECTS IN THIS ISSUE!
FLOWER GARDEN ALPHABET
MOTHER'S DAY SAMPLER
STITCHER'S PRAYER

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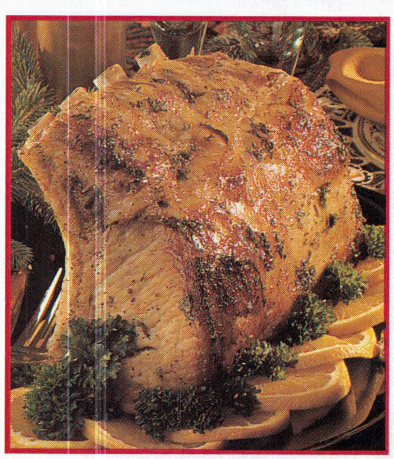

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VOLUME 5, NUMBER 6

FOR THE LOVE OF Cross Stitch

MAY 1993

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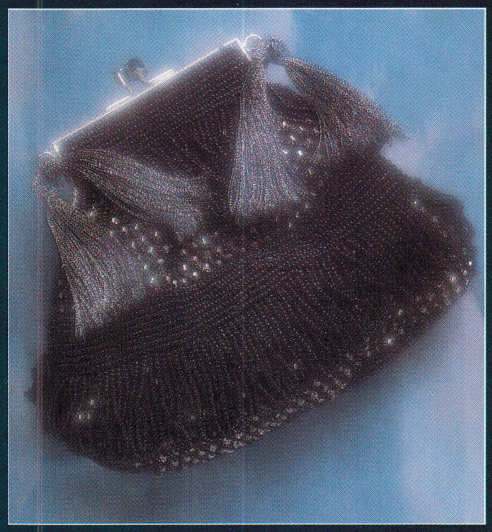

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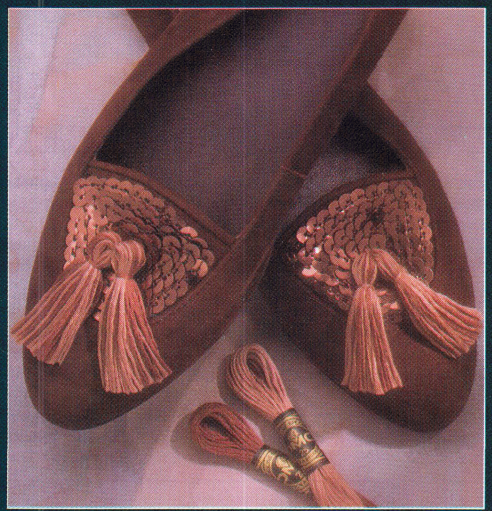

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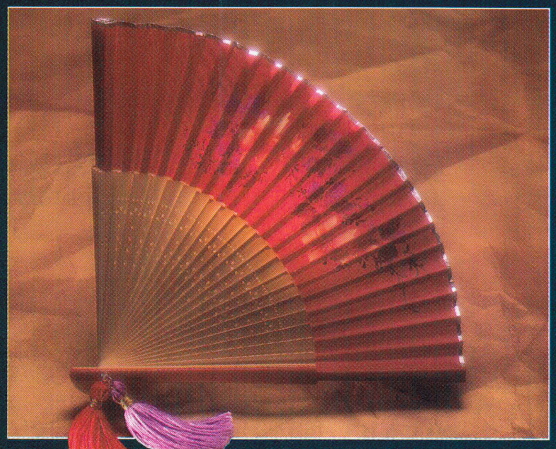

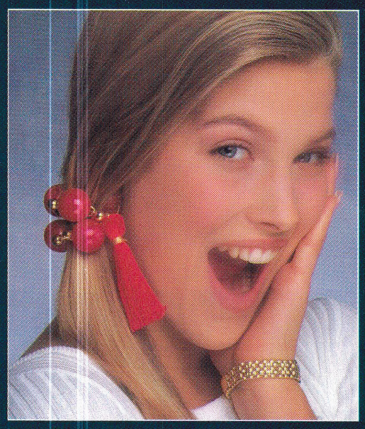

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Dear Friends,

As Mother's Day approaches, we all search for just the right gift to let Mom know how thankful we are to have her in our lives. A handcrafted item is especially appropriate because with it we share a special bit of ourselves.

When we asked our featured designer, Linda Calhoun, to create a Mother's Day sampler, we knew to expect something wonderful. But when we actually saw the finished piece, we absolutely fell in love! With her choice of colors, deft use of decorative stitches, and overall design content, Linda's talent simply shines. She told us that this assignment was ideal for her because her mother and grandmother greatly influenced her love of needlework. You'll find the sampler, along with our profile of this terrific artist, beginning on page 14.

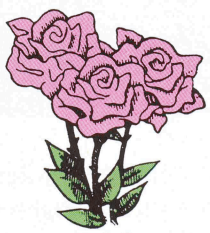
One of our photo stylists, Christy Tiano, says her mother also inspired her creative talents. As a Christmas surprise for her mom, Christy created the fascinating wall hanging shown on this page. The quilted project is duplicated from an old black-and-white photo of Christy with her sister and brother. Isn't it remarkable!

Our pretty *Flower Garden Alphabet* could be used for a quick-to-finish Mother's Day project. For example, you could personalize several small gifts such as jar lids, towels, and sachets. A gift made by your hands — whether large or small — is one your mother will cherish forever.

Always,

Anne

Anne Van Wagner Childs, Editor-in-Chief



Gather ye roses while ye may.
— ROBERT LOUIS STEVENSON

EDITOR'S SCRAPBOOK

LETTERS

We want to hear from you, and cross stitch is our favorite subject! We'd love to know what role cross stitch plays in your life, how you got started, your most exciting project, etc. Send your letters to "Editor's Scrapbook," For The Love Of Cross Stitch, *P.O. Box 5595, Little Rock, Arkansas 72215.*

I started cross stitching two years ago when I was pregnant with my daughter. I'm now addicted and I love it! Cross stitching is the perfect "cabin fever" cure for us work-at-home moms!

I recently saw a kit in a mail-order catalog for a sampler called *Calendar Bears.* I'd love to see a design like this in your magazine. I adore teddy bears, and I'm always looking for a new bear design to work on. Thanks for your great magazine and all of your fun projects.

Susan Culpon, Dallas, Texas

Dear Susan,

Do we ever have a treat for you! Our sister magazine, Celebrations To Cross Stitch And Craft, *is featuring a yearlong series of lovable teddies, each representing a special occasion during the month. They're all just right for stitching on sweatshirts, but we also use them in some other fun projects, including a wreath, a basket decoration, a hat rack, and an apron. I know you'll enjoy each one! For even more teddies, Leisure Arts has a new leaflet,* Teddies Year-Round (#2305), *featuring four seasonal scenes with fun-loving bears (see our review on page 26).*

I learned to cross stitch as a child of 5 and rediscovered the joys in counted cross stitch when a friend, Ami, taught me to read charts in 1982. I have been happily stitching ever since.

I met a woman at work named Brenda, and we discovered a common bond through cross stitch. We've been the closest of friends ever since and spend many happy hours together in our favorite cross stitch store, which is halfway between our homes and makes a perfect meeting place. Our friendship goes far beyond stitching now, but I'll always be grateful to cross stitch for bringing my "chosen sister" into my life.

Thank you for your wonderful magazine, beautiful charts, and for the two sections I go to first, "Bits and Pieces" and "Portrait of a Designer." They help make your magazine and my stitching even more enjoyable.

Also, how can I get information on the Embroiderers' Guild of America?

Mary Cay Collopy, Wildomar, California

Dear Mary,

To request information about the Embroiderers' Guild of America, write to 335 West Broadway, Suite 100, Louisville, Kentucky 40202 or call (502) 589-6956.

Recently, while working on a cross stitch project, I felt a need to share how much cross stitch has meant to me and how grateful I am to the person who taught it to me. I was in a car accident six years ago, and my movement was limited. I constantly complained of boredom, and my grandmother, Nola Lloyd, who has been cross stitching for years, suggested that I learn to cross stitch. She found an old beginner pattern and with great patience taught me to stitch. Since then, I have completed several projects and helped her with some of hers. I feel that I can never thank her enough for the gift she gave to me that day.

I have recently moved from West Virginia to Florida and cannot share my ideas, your magazines, and projects as easily with her. Now, as I work on a project 900 miles away from her, I remember my first lesson, and I wanted to write to you to let you know about my very special grandmother and the wonderful gift she gave to me. I would also like to use this to say to her: "Thank you, Nanny. I love you." I'd also like to thank you for your wonderful magazine.

Faith Russell, Brooksville, Florida

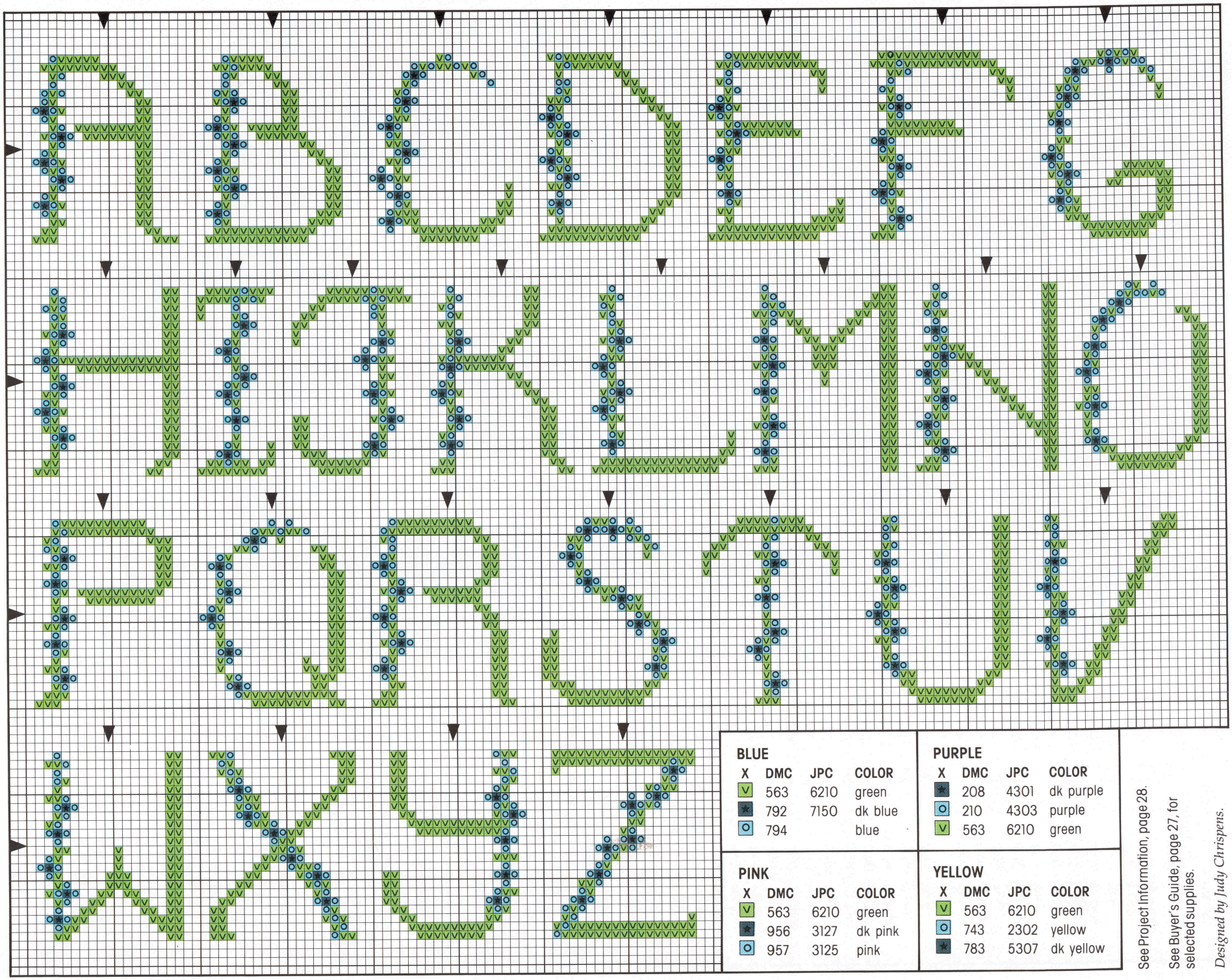
I have sent an order for a back issue of your September 1991 issue. When I received my original issue, I loved the cover picture of geese. I started working on it right away. However, I am very slow. I only started counted cross stitch two or three years ago, and since I am 67 and not a very good seamstress, it takes a long time for me to finish a project. I covered the chart with plastic, but I forgot about the strong Arizona sun — even in winter. All the colors turned grey, and I needed a new chart. I am letting you know about my mistake of leaving the chart in bright sunlight. If you think it would be useful, you could let your readers know about the danger of fading.

Elizabeth J. Boyer, Cochise, Arizona

A family photo inspired Christy Tiano, a Leisure Arts photo stylist, to create this unique wall quilt as a gift for her mother, Linda (seated). The models for the design are Christy's brother, Pete (from left), Christy, and her sister, Cindy.

FLOWER GARDEN ALPHABET

You can share the romance of a country garden with this flowery alphabet. Soft and feminine, the monograms offer a lovely way to personalize simple items for gifts as beautiful and unique as the recipient.



BLUE			
X	DMC	JPC	COLOR
V	563	6210	green
★	792	7150	dk blue
O	794		blue

PURPLE			
X	DMC	JPC	COLOR
★	208	4301	dk purple
O	210	4303	purple
V	563	6210	green

PINK			
X	DMC	JPC	COLOR
V	563	6210	green
★	956	3127	dk pink
O	957	3125	pink

YELLOW			
X	DMC	JPC	COLOR
V	563	6210	green
O	743	2302	yellow
★	783	5307	dk yellow

See Project Information, page 28.

See Buyer's Guide, page 27, for selected supplies.

Designed by Judy Chrispens.

STITCHER'S PRAYER

For those who love to stitch, the time spent with needle in hand is like a bit of heaven on earth. The heartfelt words of this little prayer convey the joy that needlecrafting brings and the hope that it may go on forever.

Stitcher's Prayer was stitched on a 15" x 18" piece of Ivory Aida (14 ct). Three strands of floss were used for Cross Stitch and 1 for Backstitch (unless otherwise noted in color key) and French Knots. It was custom framed.

Pink and blue spools only were stitched and repeated 10 squares apart on a 14" x 2¼" piece of Ivory Aida (14 ct). Three strands of floss were used for Cross Stitch and 1 for Backstitch. It was applied to a 4"l x 2"w x 1½"d pincushion basket.

To apply to basket, match right sides and long edges, and fold stitched piece in half. Use a ¼" seam allowance to sew long edges together; turn stitched piece right side out. With seam centered in back, press stitched piece flat. Sew buttons between spools. Press one end of stitched piece 1" to wrong side. Glue wrong side of stitched piece to basket, overlapping ends at center back.

See Buyer's Guide, page 27, for selected supplies.

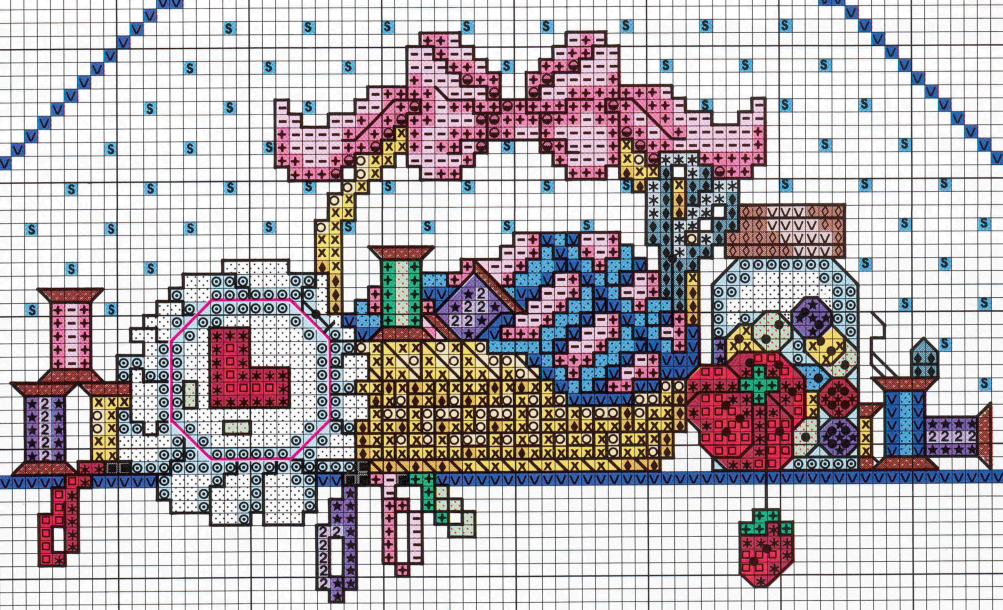
STITCHER'S PRAYER (86w x 130h)

X	DMC	¼X	B'ST	JPC	COLOR
⬚	blanc	⬚		1001	white
■	310		╱	8403	black
	312		╱	7979	vy dk blue
✱	321	◢		3500	red
V	334	◢		7977	dk blue
♦	414	◢		8513	grey
✳	415			8398	lt grey
▩	435	◢	╱*	5371	dk tan
★	553	◢		4097	purple
2	554			4104	lt purple
□	666	◢		3046	lt red
X	676	◢		2874	gold
O	677				lt gold
♦	729			2875	dk gold
S	775			7031	lt blue
✚	987	◢		6258	green
⬚	988	◢		6258	lt green
◊	3045			2412	tan
V	3046			2410	lt tan
▩	3325	◢		7976	blue
◒	3687			3088	dk pink
+	3688	◢		3087	pink
−	3689	◢		3086	lt pink
⊙	3756	◢			vy lt blue
●	310	black French Knot			
●	312	vy dk blue French Knot			

* Work in long stitches using 4 strands of floss.

Designed by Lorraine Birmingham.

STITCHER'S PRAYER (86w x 130h)			
14 count	6¼"	x	9⅜"
16 count	5⅜"	x	8⅛"
18 count	4⅞"	x	7¼"
22 count	4"	x	6"

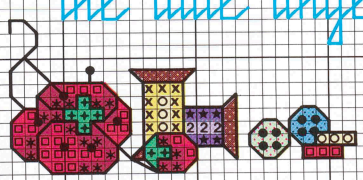


I pray that risen from the dead,
I may in glory stand.
A crown perhaps upon my head,
and a needle in my hand.

I've never learned to sing or play,
so let no harp be mine---
From birth until my dying day
plain sewing's been my line.

Therefore, accustomed to the end
to plying useful stitches,
I'll be content if asked to mend
the little angels' britches.

E. Field



A TOKEN OF FRIENDSHIP

Little things mean a lot — especially when they're shared with good friends. A jar of tasty fruit spread topped with this sweet phrase and tucked in a gift basket is a simple way to say, "Your friendship is special to me."

CHERRY-WALNUT CONSERVE

- 3 cans (16 ounces each) tart red pitted cherries in water, drained
- 3½ cups granulated sugar
- 1 cup raisins
- 2 tablespoons lemon juice
- 1 cup chopped walnuts
- ¼ cup cherry-flavored brandy

Wash and sterilize canning jars and bands. Prepare lids according to manufacturer's instructions. Leave jars, lids, and bands in hot water until ready to use.

In a Dutch oven, combine cherries, sugar, raisins, and lemon juice. Stirring constantly, cook over low heat until sugar dissolves. Stirring frequently, increase heat to medium and bring to a boil. Stirring occasionally, reduce heat to medium-low and simmer 45 minutes or until thickened. Stir in walnuts, bring to boil again, and boil 1 minute longer. Remove from heat and stir in brandy. Fill sterilized jars to within ¼ inch of tops. Wipe jar rims and threads. Quickly cover with lids and screw bands on tightly. Using water-bath method as directed by the USDA, process jars 15 minutes. When jars have cooled, check seals. Lids should be curved down or remain so when pressed.

Yield: about 6 half-pints conserve

Friend in Deed was stitched on a 6" square of Ivory Aida (14 ct). Three strands of floss were used for Cross Stitch and 1 for Backstitch. It was inserted in a small mouth jar lid.

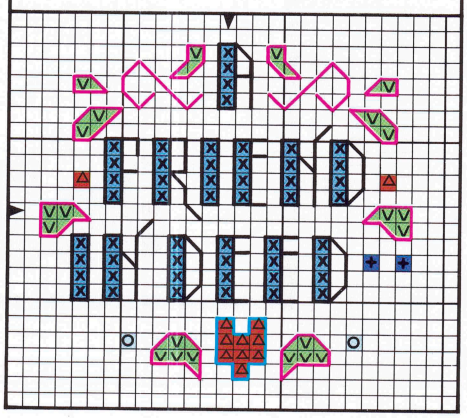
For jar lid, use **outer edge** of jar lid for pattern and draw a circle on adhesive mounting board. Cutting slightly inside drawn line, cut out circle. Using **opening** of jar lid for pattern, cut a circle of batting. Center batting on adhesive board and press in place. Center stitched piece on batting and press edges onto adhesive board; trim edges close to board. Glue board inside jar lid. (**Note:** A mason jar puff up kit may also be used to finish jar lid.) Glue desired ½"w trim to outside edge of jar lid.

See Buyer's Guide, page 27, for selected supplies.

Designed by KOOLER DESIGN STUDIO

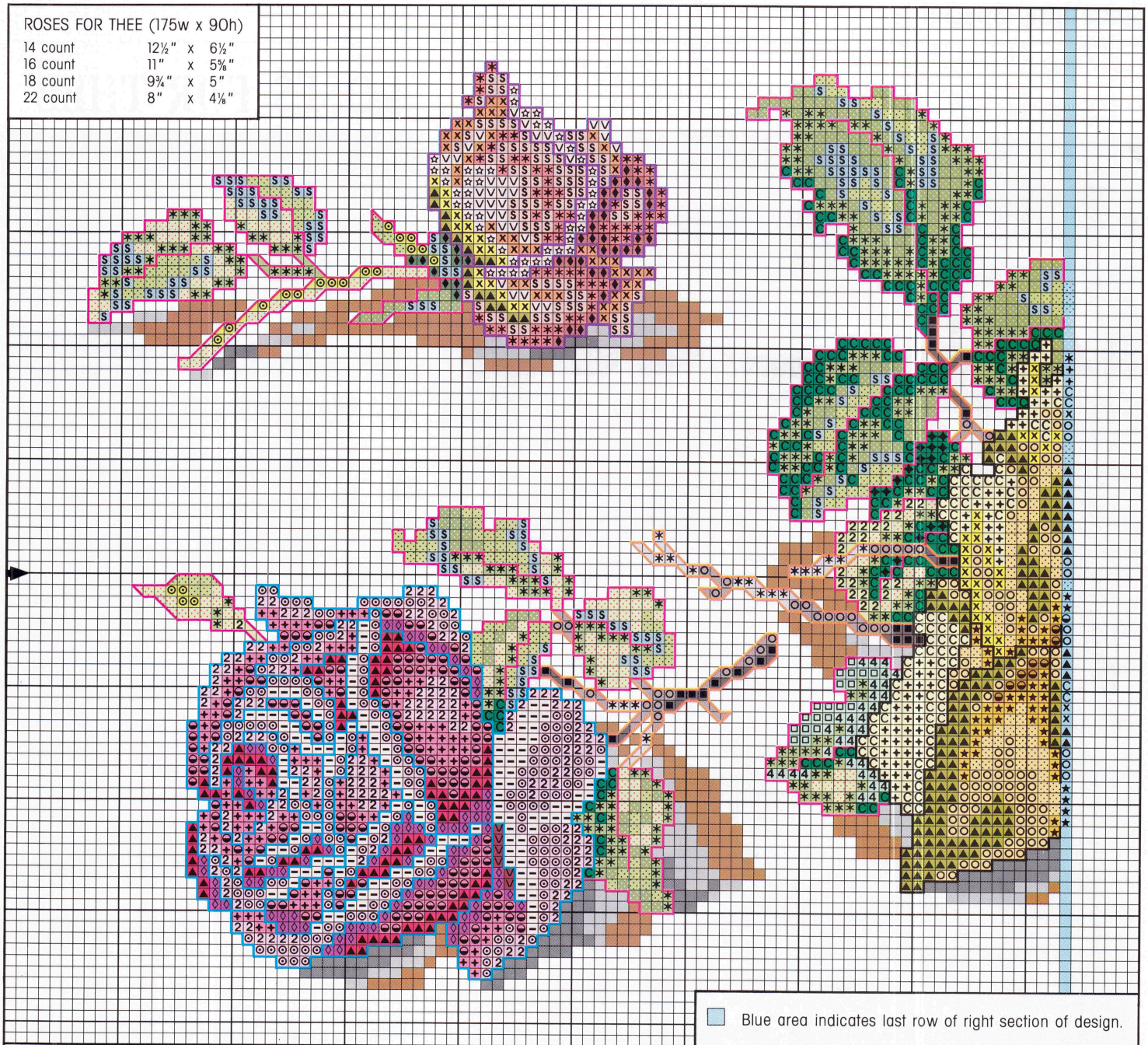
FRIEND IN DEED (23w x 21h)

X	DMC	¼X	B'ST	JPC	COLOR
△	304		/	3401	red
×	312			7979	blue
○	334			7977	lt blue
+	336		/	7981	dark blue
V	367	◢	/	6018	green



ROSES FOR THEE

From its first promising buds to its inevitable farewell, the life cycle of the rose is an enchanting study in beauty and grace. The elegant framed design on our front cover captures this timeless splendor in artful detail. The full-blown blossoms are presented here on an afghan.


ROSES FOR THEE (175w x 90h)
14 count 12½" x 6½"
16 count 11" x 5⅝"
18 count 9¾" x 5"
22 count 8" x 4⅛"
Blue area indicates last row of right section of design.

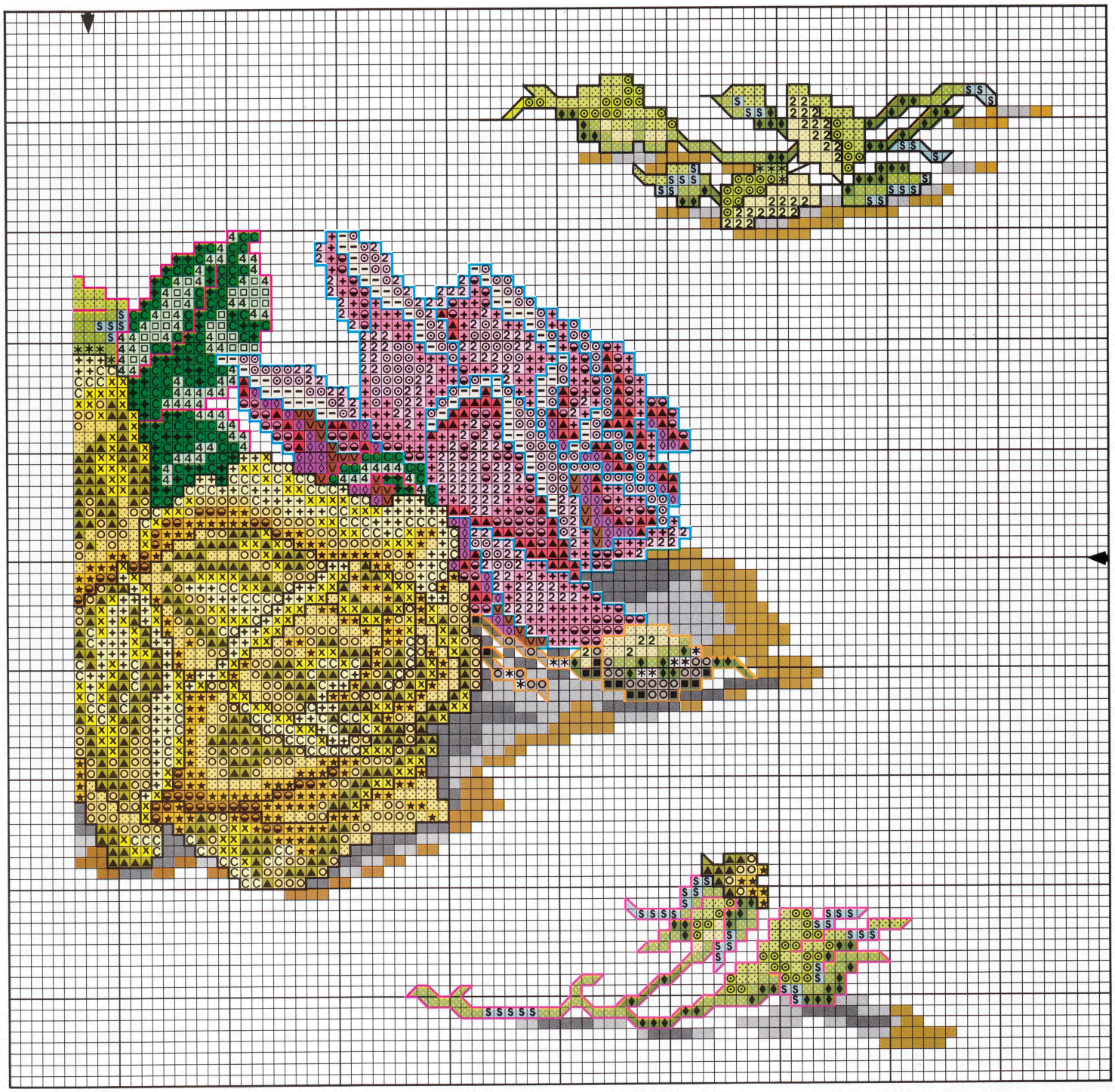
ROSES FOR THEE (175w x 90h)

X	DMC	¼X	½X	B'ST	COLOR
−	ecru				ecru
♦	351				dk salmon
*	352				salmon
S	353				lt salmon
V	355	◢		╱	red
◊	* 355 & 3328	◢			
♦	370	◢			dk khaki
▒	371	◢			khaki
S	372	◢			lt khaki
	420			╱	dk gold
	451		▒		grey
	452		▒		lt grey
	632			╱	rust
O	676				lt gold
▒	* 676 & 729				

X	DMC	¼X	B'ST	COLOR
◒	* 680 & 3045			
★	729			gold
⊙	734	◢		yellow green
▲	744	◢		dk yellow
X	745			yellow
C	* 745 & 746			
+	746			lt yellow
X	754			dk peach
+	760			pink
2	761			lt pink
⊙	818			vy lt pink
■	838	◢	╱	dk brown
O	839	◢		brown
*	840			lt brown
	844		╱	dk grey

X	DMC	¼X	½X	COLOR
✦	934			dk green
V	948			peach
*	3011	◢		dk olive green
▒	3012	◢		olive green
2	3013	◢		lt olive green
▒	3046	◢		vy lt khaki
C	3051	◢		green
4	* 3051 & 3052			
□	3053			lt green
▲	3328			vy dk pink
◒	3712			dk pink
☆	3770			lt peach
	3782		▒	vy lt brown

* Use equal number of strands of each floss color listed.



On the cover: Roses for Thee was stitched on a 19" x 14" piece of Cream Belfast Linen (32 ct). The design was stitched over 2 fabric threads. Two strands of floss were used for Cross Stitch and 1 for Half Cross Stitch and Backstitch. It was custom framed.

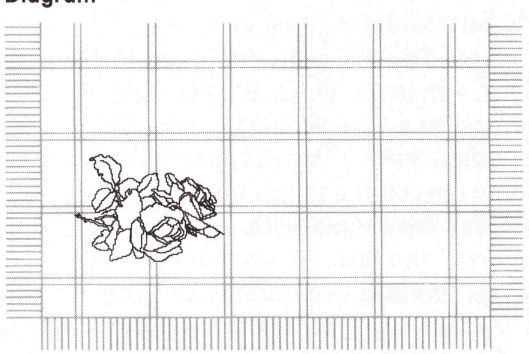
On page 11: Center roses only were stitched on a 45" x 58" piece (standard afghan size) of Ivory Anne Cloth (18 ct). The design was stitched over 2 fabric threads. Six strands of floss were used for Cross Stitch and 2 for Half Cross Stitch and Backstitch. It was made into an afghan.

For afghan, cut off selvages of fabric; measure 5½" from raw edge of fabric and pull out one fabric thread. Fringe fabric up to missing thread. Repeat for each side. Tie an overhand knot at each corner with 4 horizontal and 4 vertical fabric threads. Working from corners, use 8 fabric threads for each knot until all threads are knotted. Refer to Diagram for placement of design on fabric.

See Buyer's Guide, page 27, for selected supplies.

Needlework adaptation by Nancy Dockter.

Diagram



LINDA CALHOUN

A genuine and abiding love for traditional needlework motivates Linda Calhoun to create her beautiful classic sampler designs.

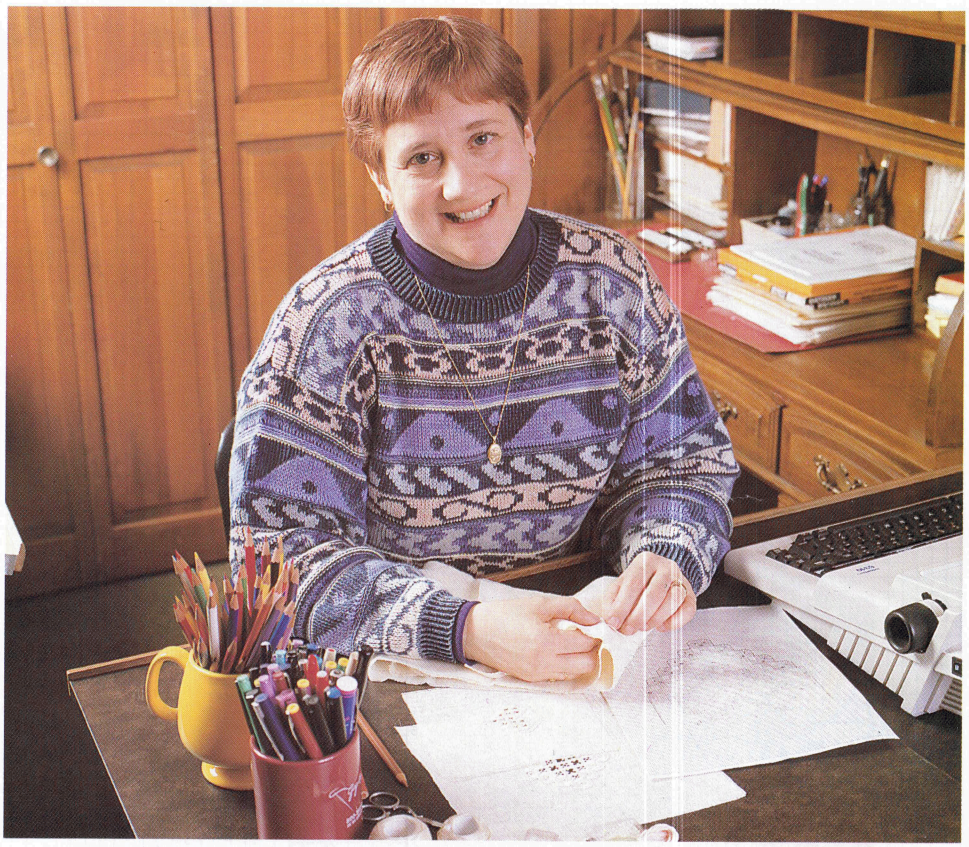
"I have a real love of antique needlework and old stitching techniques. I try to combine the two in my samplers," she explains.

Linda says that the *Mother's Day Sampler* was a good project for her and that she designed it with her mother in mind. "My love for needlework began with my mother and grandmother. As long as I can remember, I have been surrounded by homemade quilts, doll clothes, tatted edgings, doilies, crocheted tablecloths, etc. My mother is still a great source of inspiration to me."

The beauty of nature — animals, wildflowers, and herbs — also serves to inspire this talented artist, who has been designing professionally since 1984. Linda's road to success proves that necessity is not only the mother of invention, but it can also lead to a new career.

"Years ago there were not a lot of cross stitch charts available. Since I like to make personalized gifts for my family, I charted a deer and stitched it," she says. "When I took the finished piece to Nelda Newby [who makes Leisure Arts' frames], she liked my work and encouraged me to show it to Anne [Childs]. I've been charting and designing ever since."

A resident and native of North Little Rock, Arkansas, Linda attributes her success to a very supportive family and hard work. "My days are spent doing the routine things that it takes to run a household with an active family," she says. "I work at my desk as time permits or deadlines demand. As a chart designer, I don't usually begin until around 6 p.m., working well past midnight. I find it much easier to work late at night in the uninterrupted quiet."



Designer Linda Calhoun is dedicated to preserving the rich heritage of antique needlework.

Linda says she loves the challenge of creating something that she hopes will be unique and enjoyed by others. And while she likes charting designs by other artists, her real passion is creating her own projects. "I still do adaptations," she explains, "but recently, I've been doing more designing."

She's especially proud of *The Seasons in Samplers* (Leaflet #2230). "I came up with those designs on my own, submitted them, and Leisure Arts bought them. I really love samplers, and I look for a balance in the designs. Sometimes, I do the cross stitch part first; then I'll add the decorative stitches to see what looks best." (For a list of Leisure Arts leaflets with Linda's designs, see the Buyer's Guide on page 27.)

Linda describes her design style as traditional. "I think a lot of people are going back to heirloom-quality projects. Samplers, especially, have become popular again in the last few years. The added stitches make them more appealing and challenging."

Interestingly, although she has been doing some form of needlework since the tender age of 4, Linda's love affair with the antique-style designs evolved much later, after a friend gave her a box of old needlecraft books. "I developed a greater love for old needlework, the intricacy and detail, and taught myself the traditional embroidery stitches."

She continued her education by becoming an Embroiderers' Guild of America member-at-large. "I took correspondence courses for a while and perfected my art and stitching."

Having recently helped form the

local Diamond Chapter of the EGA, today Linda serves on the board of directors as Education Chairman. "I am very interested in the educational aspect of the organization. I grew up in a stitching family. I think it's real important to pass these skills on to others."

Currently, the artist is taking an EGA group correspondence course on Victorian beadwork. She also organizes local EGA courses and writes an information/how-to column, *Tip of the Needle*, for the chapter newsletter.

Linda has instilled a love for the needle arts in her youngest daughter, Sarah (age 13), who is involved in the EGA and an accomplished stitcher, as well. "She won a blue ribbon when she was 12 at a local needlework shop, competing with adults," Linda says proudly.

She and her husband, Jerry, have one other daughter, Angela, who is married, and two dogs, Henry and Oscar. For fun, they enjoy spending time at their second home on Greers Ferry Lake in north-central Arkansas. "Jerry loves to hunt and fish, and I spend my time outdoors sketching, working in our herb garden, and taking long walks. This is where I begin most of my designs," she says.

Linda says her long-range goals are strongly tied to her current pursuits — "to help in some way preserve the heritage of the art of embroidery."

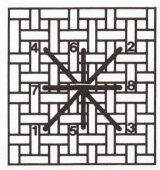
Beads and decorative stitches add exquisite detail to Linda's Mother's Day Sampler.

SPECIALTY STITCHES

EMBROIDERY STITCH

Smyrna Cross Stitch: This decorative stitch is formed by working four stitches (stitches 1-8) as shown in **Fig. A**. The top stitch (stitch 7-8) of all Smyrna Cross Stitches must be made in the same direction.

Fig. A

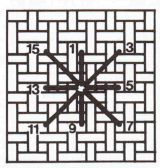


PULLED STITCHES

Fabric threads should be pulled tightly together to create an opening in the fabric around the stitch. Figs. show placement of stitch but do not show pulling of the fabric threads. Keep tension even throughout work.

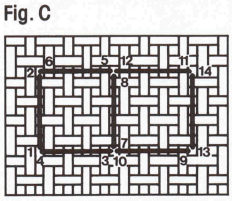
Algerian Eye Stitch: An "eye" is formed in the center of this stitch. Come up at 1, go down in center, and pull tightly toward 3. Come up at 3, go down in center, and pull tightly toward 5; continue working in this manner until stitch is complete (stitches 5-15) (**Fig. B**). Work row of Algerian Eye Stitches from right to left.

Fig. B



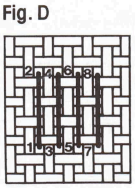
Four-sided Stitch: This continuous stitch is worked from left to right. Come up at 1 and pull tightly toward 2; then go down at 2 and pull tightly toward 1. Work stitches 3-14 in same manner (**Fig. C**). Continue working in the same manner to end of row.

Fig. C

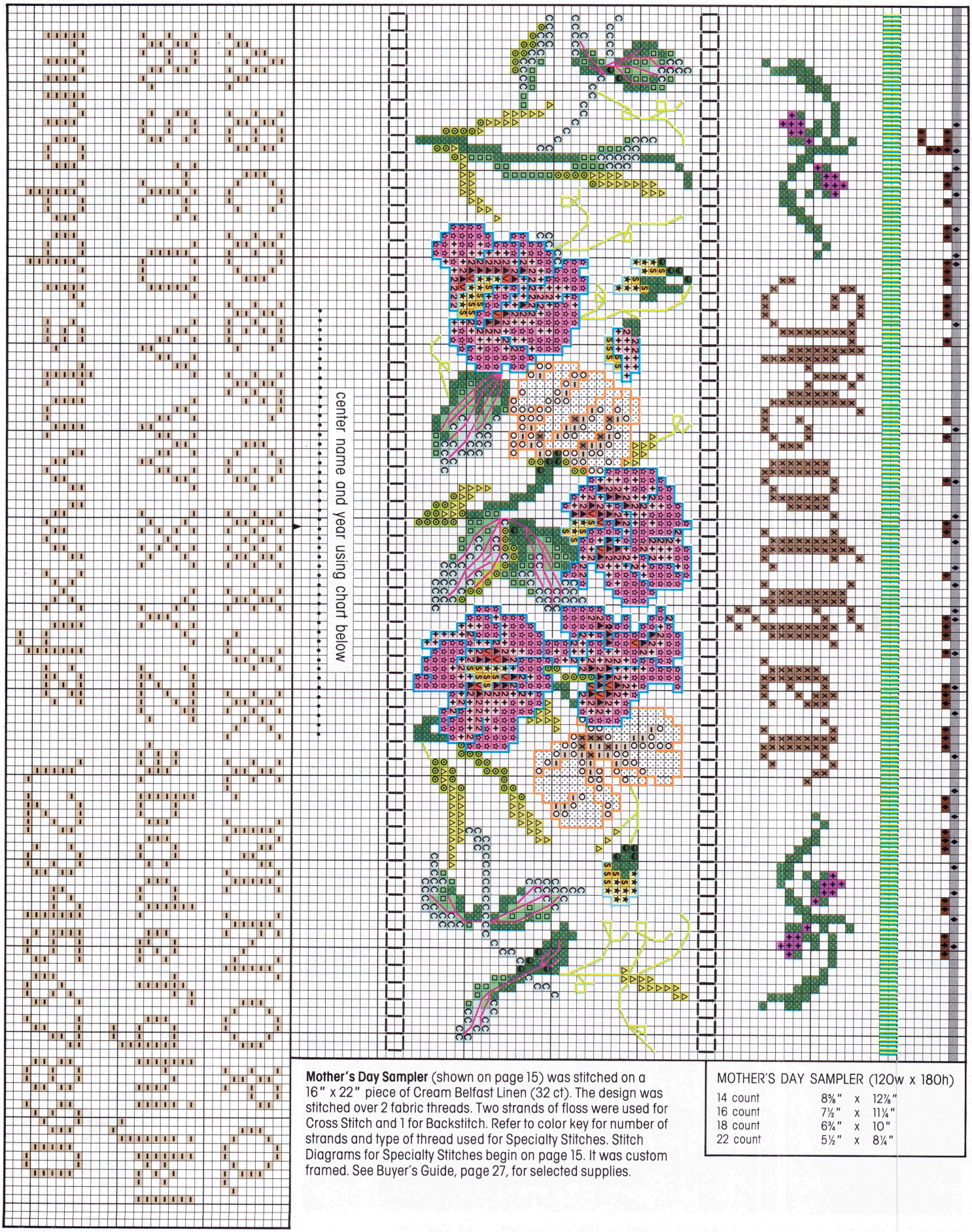


Pins Stitch: This stitch is a series of straight stitches worked side by side (**Fig. D**). Complete stitch 1-2, come up at 3, and pull tightly; go down at 4, come up at 5, and pull tightly. Continue working in the same manner to end of row.

Fig. D



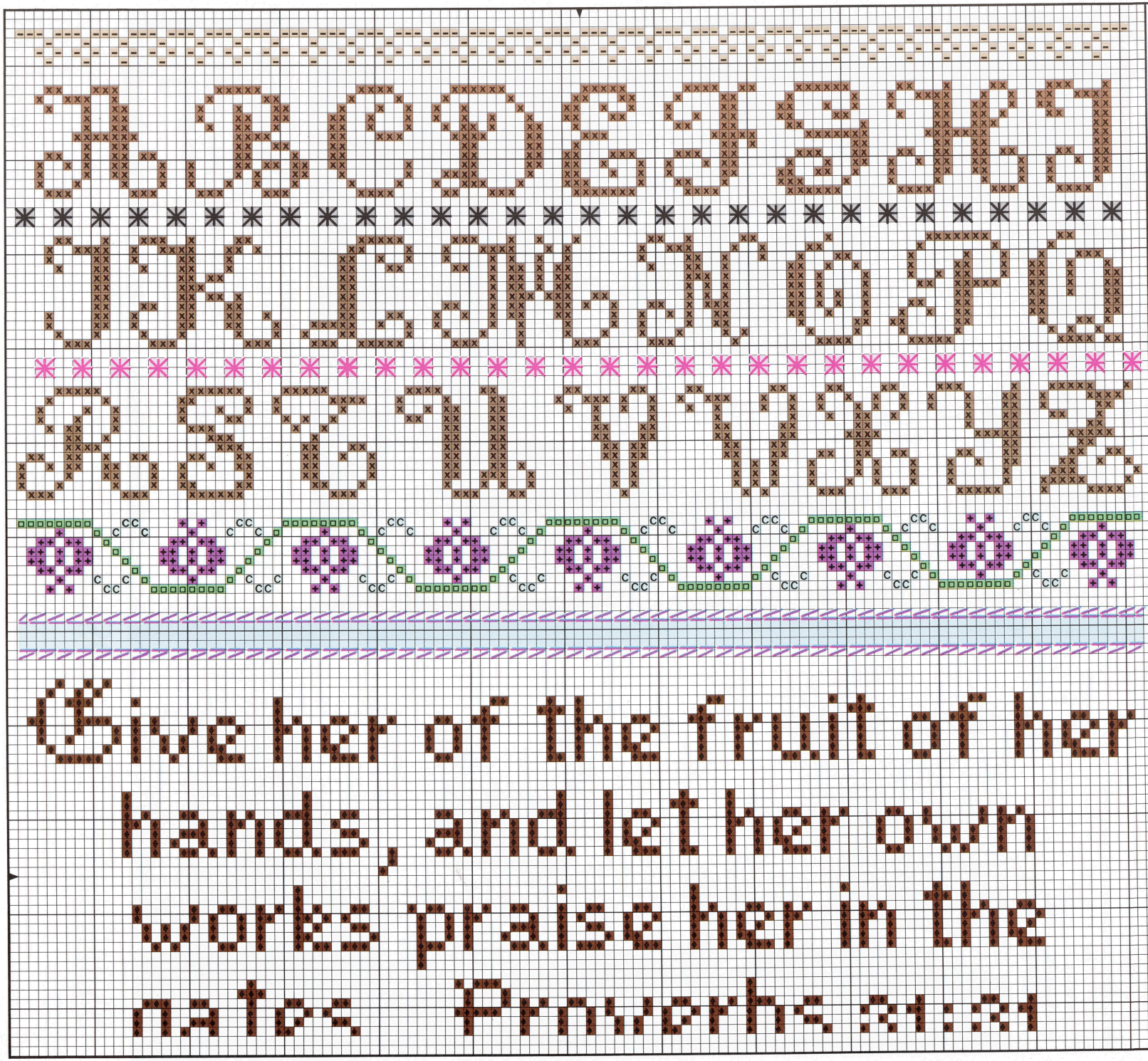
See Specialty Stitches, page 29.



Mother's Day Sampler (shown on page 15) was stitched on a 16" x 22" piece of Cream Belfast Linen (32 ct). The design was stitched over 2 fabric threads. Two strands of floss were used for Cross Stitch and 1 for Backstitch. Refer to color key for number of strands and type of thread used for Specialty Stitches. Stitch Diagrams for Specialty Stitches begin on page 15. It was custom framed. See Buyer's Guide, page 27, for selected supplies.

MOTHER'S DAY SAMPLER (120w x 180h)

14 count	8⅝"	x	12⅞"
16 count	7½"	x	11¼"
18 count	6¾"	x	10"
22 count	5½"	x	8¼"



X	DMC	B'ST
⁘	blanc	
O	ecru	
☆	225	
V	347	
	355	/
□	522	
C	523	
◊	642	/
X	644	
$	676	
	680	/
★	744	
2	760	
+	761	
△	772	
−	822	
▲	3328	
⊖	3362	/
▨	3363	
⊙	3364	/
✦	Mill Hill Antique Glass Seed Beads #03018	

Indicates drawn thread area.

Indicates last row of top section of design.

SPECIALTY STITCHES

* Four-sided Stitch, Fig. C, page 15

* Pins Stitch, Fig. D, page 15

* Serpentine Hemstitch, Figs. H-M, page 29

† Smyrna Cross Stitch, Fig. A, page 15

† Algerian Eye Stitch, Fig. B, page 15

* Use 1 strand of ecru Pearl Cotton #12.

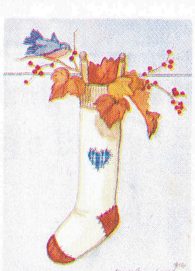
† Use 2 strands of DMC 822 floss.

SEASONS OF HAPPINESS

Brisk autumn temperatures are simply a prelude to winter's chilling arrival. Thank goodness for toasty mittens and long woolen stockings! In the last of this two-part series reflecting the changing seasons, our little bluebird friend is making good use of these classic cold-weather warmers.

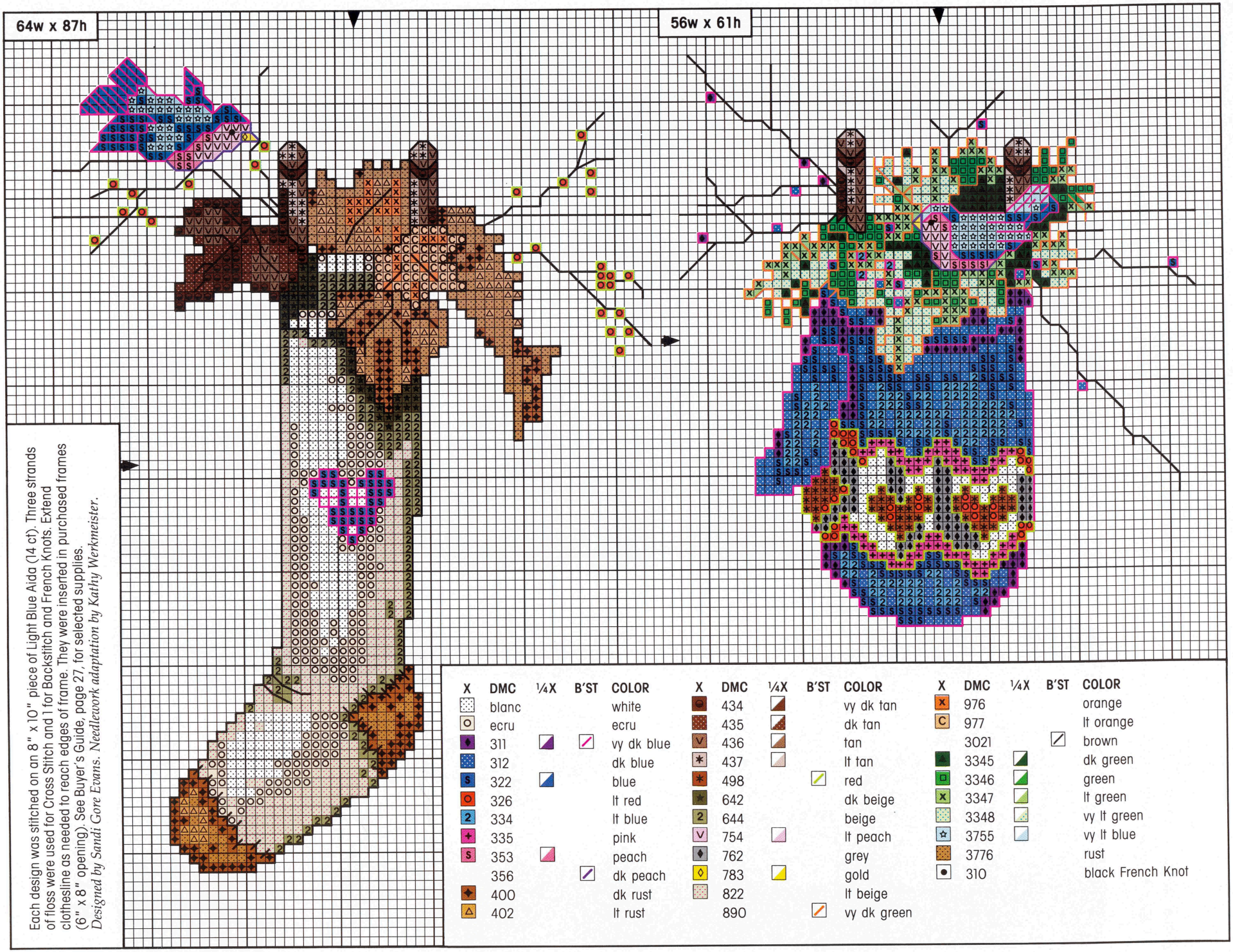
NEXT IN COLLECTIONS:
Adapted by Carol Emmer from antique postcards, our next series features portraits of three sweet little misses.

Each time in "Collections," we bring you part of a series of coordinating designs. In this issue, we conclude *Seasons of Happiness,* a two-part series by Sandi Gore Evans.



Autumn and *Winter*
In This Issue

Spring and *Summer*
In the March Issue



Each design was stitched on an 8" x 10" piece of Light Blue Aida (14 ct). Three strands of floss were used for Cross Stitch and 1 for Backstitch and French Knots. Extend clothesline as needed to reach edges of frame. They were inserted in purchased frames (6" x 8" opening). See Buyer's Guide, page 27, for selected supplies.
Designed by Sandi Gore Evans. Needlework adaptation by Kathy Werkmeister.

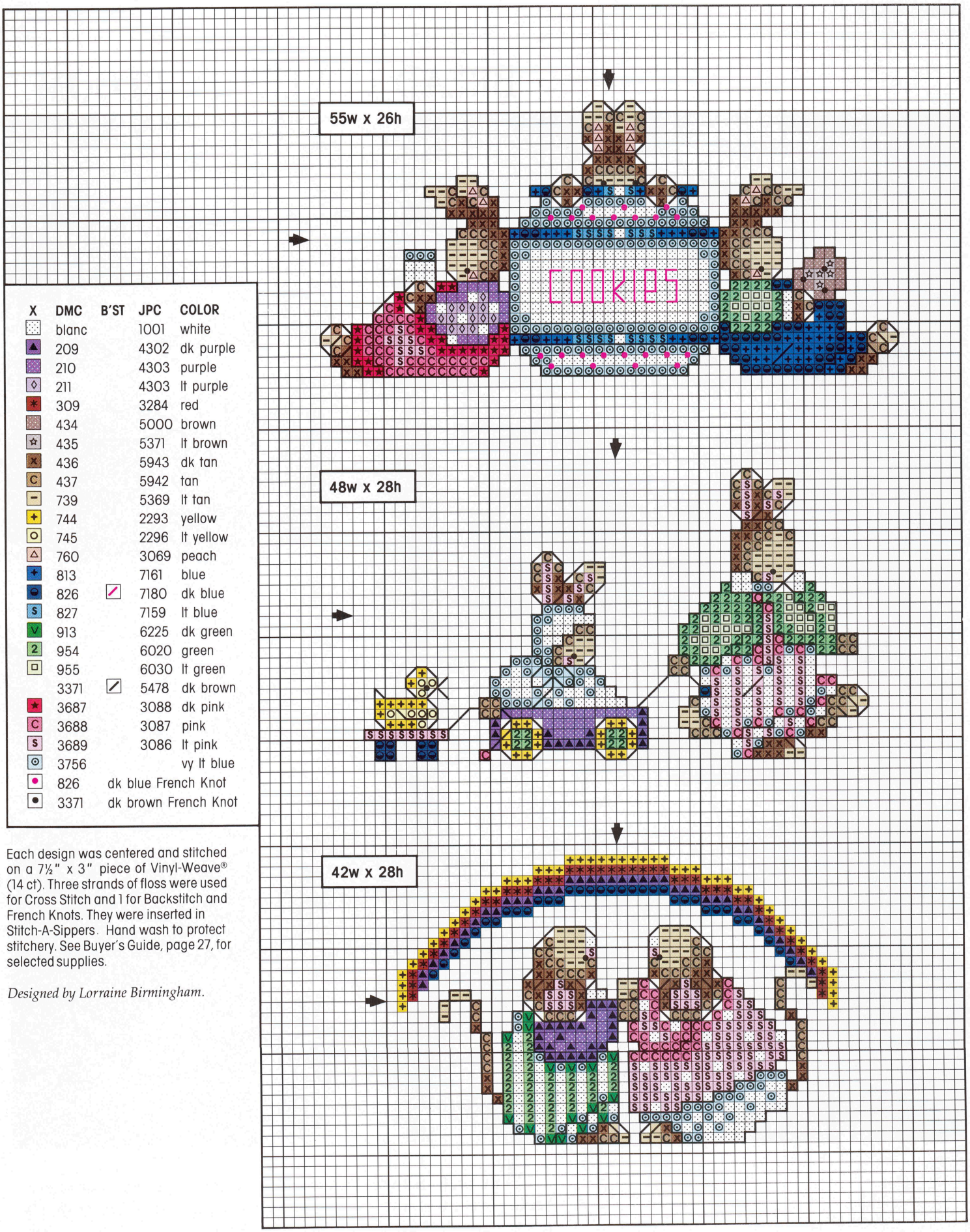
X	DMC	¼X	B'ST	COLOR
⋰	blanc			white
O	ecru			ecru
♦	311	◢	⁄	vy dk blue
▦	312			dk blue
S	322	◢		blue
O	326			lt red
2	334			lt blue
+	335			pink
S	353	◢		peach
	356		⁄	dk peach
✦	400			dk rust
△	402			lt rust

X	DMC	¼X	B'ST	COLOR
⊖	434	◢		vy dk tan
▦	435	◢		dk tan
V	436	◢		tan
*	437	◢		lt tan
*	498		⁄	red
★	642			dk beige
2	644			beige
V	754	◢		lt peach
♦	762			grey
◊	783	◢		gold
⋰	822			lt beige
	890		⁄	vy dk green

X	DMC	¼X	B'ST	COLOR
X	976			orange
C	977			lt orange
	3021		⁄	brown
▦	3345	◢		dk green
▦	3346	◢		green
X	3347	◢		lt green
⋰	3348	◢		vy lt green
☆	3755	◢		vy lt blue
▦	3776			rust
●	310			black French Knot

STITCH-A-SIPPER

These adorable Crafter's Pride® Stitch-A-Sippers from Daniel Enterprises of Laurinburg, North Carolina, give you a new way to shower baby with love. Available with pink, blue, or white snap-on lids, the 5-ounce cups make sweet gifts when embellished with our charming designs. Each tumbler comes with a 14 count Vinyl-Weave® insert and a charted alphabet.



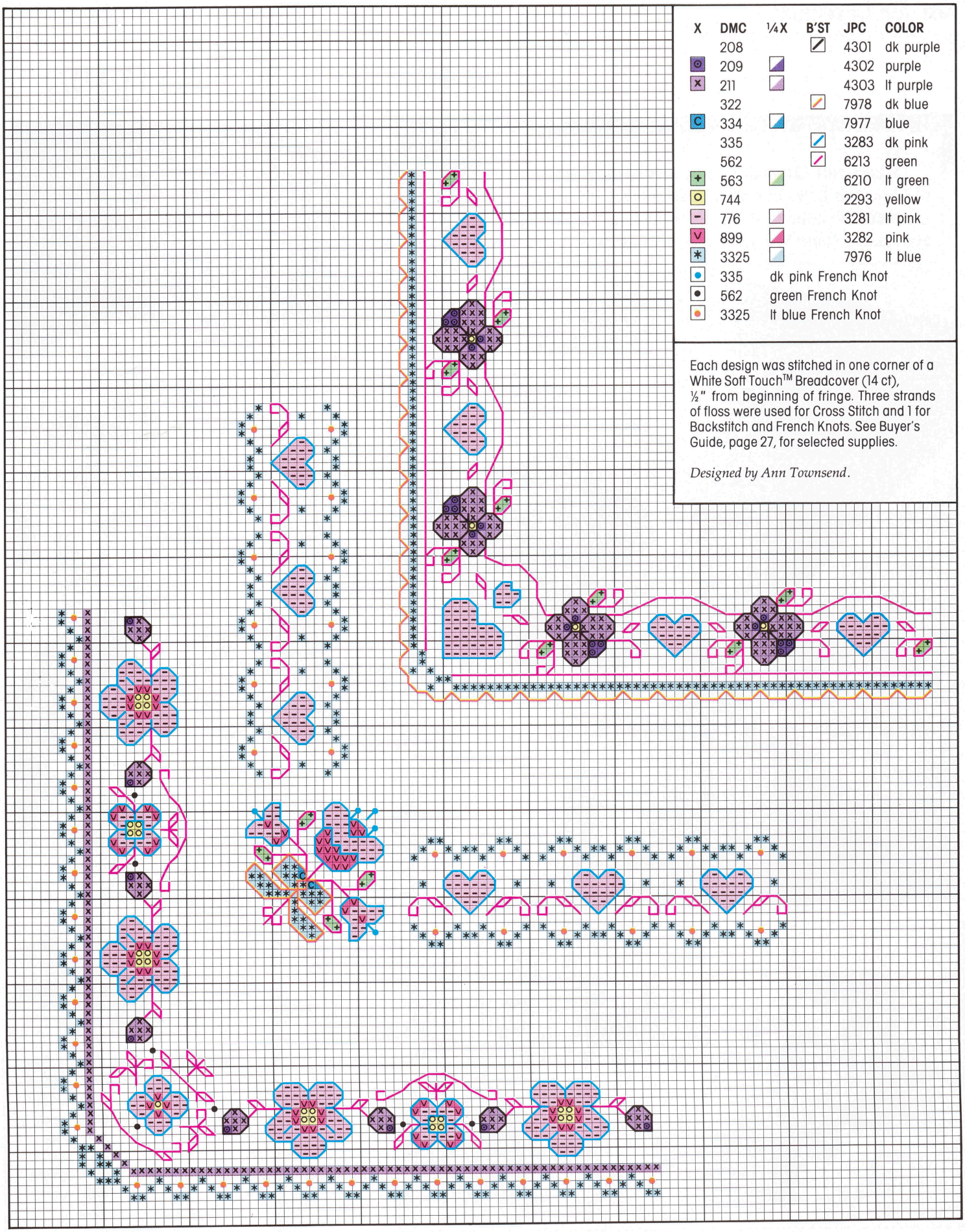
X	DMC	B'ST	JPC	COLOR
⁘	blanc		1001	white
▲	209		4302	dk purple
▩	210		4303	purple
◊	211		4303	lt purple
*	309		3284	red
▩	434		5000	brown
☆	435		5371	lt brown
X	436		5943	dk tan
C	437		5942	tan
−	739		5369	lt tan
+	744		2293	yellow
O	745		2296	lt yellow
△	760		3069	peach
+	813		7161	blue
◒	826	/	7180	dk blue
S	827		7159	lt blue
V	913		6225	dk green
2	954		6020	green
□	955		6030	lt green
	3371	/	5478	dk brown
★	3687		3088	dk pink
C	3688		3087	pink
S	3689		3086	lt pink
⊙	3756			vy lt blue
•	826	dk blue French Knot		
•	3371	dk brown French Knot		

Each design was centered and stitched on a 7½" x 3" piece of Vinyl-Weave® (14 ct). Three strands of floss were used for Cross Stitch and 1 for Backstitch and French Knots. They were inserted in Stitch-A-Sippers. Hand wash to protect stitchery. See Buyer's Guide, page 27, for selected supplies.

Designed by Lorraine Birmingham.

BREAD COVERS IN BLOOM

With their delicate flowers and sweet hearts, our trio of pretty bread covers will invite spring to linger at your table. These simple designs are ideal for the stitcher who enjoys quick-to-finish projects.



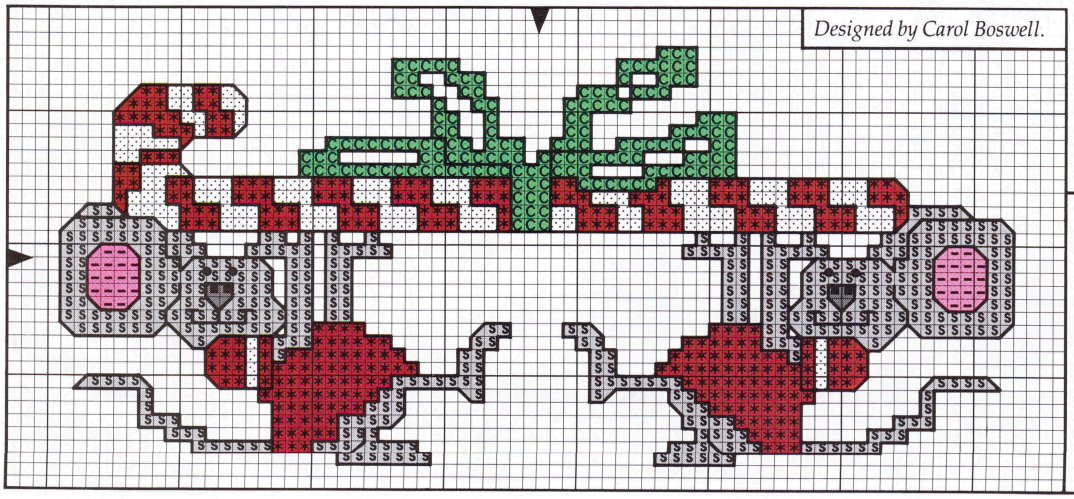
X	DMC	¼X	B'ST	JPC	COLOR
	208			4301	dk purple
	209			4302	purple
	211			4303	lt purple
	322			7978	dk blue
C	334			7977	blue
	335			3283	dk pink
	562			6213	green
+	563			6210	lt green
O	744			2293	yellow
-	776			3281	lt pink
V	899			3282	pink
*	3325			7976	lt blue
•	335	dk pink French Knot			
•	562	green French Knot			
•	3325	lt blue French Knot			

Each design was stitched in one corner of a White Soft Touch™ Breadcover (14 ct), ½" from beginning of fringe. Three strands of floss were used for Cross Stitch and 1 for Backstitch and French Knots. See Buyer's Guide, page 27, for selected supplies.

Designed by Ann Townsend.

CHRISTMAS IS SHARING

These cute little mice know that sharing the spirit of Christmas helps to make the season bright. As you celebrate the holidays, why not wear this fun sweatshirt and spread some Yuletide cheer of your own!



Designed by Carol Boswell.

Christmas Is Sharing was stitched over a 13" x 8" piece of 8.5 mesh waste canvas on a purchased sweatshirt. Six strands of floss were used for Cross Stitch and 2 for Backstitch and French Knots. See Working on Waste Canvas, page 29. See Buyer's Guide, page 27, for selected supplies.

CHRISTMAS IS SHARING (72w x 32h)

X	DMC	¼X	B'ST	JPC	COLOR
⁘	blanc	⁘		1001	white
■	310	◪	⁄	8403	black
S	318	◪		8511	grey
*	321	◪		3500	red
C	699			6228	green
-	776	◪		3281	pink
•	310	black French Knot			

WINNING SCHOOL DAYS MINI SAMPLERS

School days, school days, dear old Golden Rule days ... This nostalgic sentiment was expressed time and time again in the entries for our School Days Mini Sampler Contest. Familiar subjects like ABC's, schoolhouses, and yellow buses accented many of the designs, but some of you chose to feature the blackboard of the future — the computer screen — in your projects. All of the entries scored high marks with us. We chose the six designs shown here as our winners. In addition to the prize money, each winner also received two Anne Cloth pillow squares.

First Prize ($100): *2 Teach* by Karen Pickford of Vincentown, New Jersey.

Second Prizes ($75 each): *"Picture Me" School Bus* by LaVonne A. Kelly of Santa Clara, California, and *Past, Present, and Future* by Candice K. Barnes of Virginia Beach, Virginia.

Third Prizes ($50 each): *Remembrance* by Paula Powers of Grand Rapids, Michigan; *School Bell and Apple* by Linda Murray of Suncook, New Hampshire; and *Hearts and Apples* by Kimi Roehling-Monyok of Irwin, Pennsylvania.

The charts for 2 Teach *and* "Picture Me" School Bus *will be published in the July 1993 issue.*

In Our Next Issue

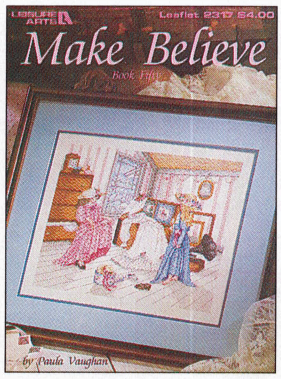
- Romantic roses add femininity to a mug and bread cloth.
- A school of tropical fish by featured designer Nancy Dockter will have you longing for seaside fun.
- Riding her trusty stick horse, a charming little girl begins our new series, *Girls of Yesteryear.*
- A flag-waving bear salutes the Fourth of July.
- A trio of wintry designs turn plain hand towels into delightful holiday accents.

- Our sporty cap will let Dad know he's special.
- You can cultivate your love for stitching and gardening with these herb motif mini pillows and plant pokes.
- A beautiful topiary portrays summer's floral offerings.
- Sunflower power wakes up a pretty basket cloth and makes our savory cheese ball a treat for the eyes and the palate.
- A favorite Bible story is depicted in designs for the two windows of a wooden Noah's Ark-shaped frame.

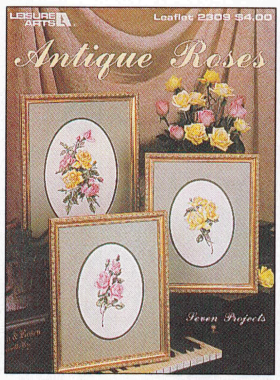
From the Bookshelf

SUSAN WILES

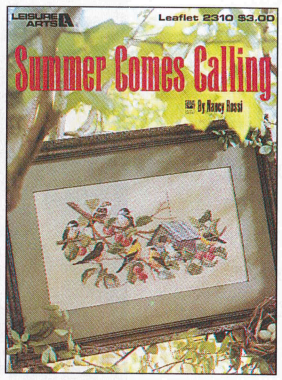
When summer comes calling, lots of wonderful things happen: children are out of school, with plenty of time to play "make believe" and other games; roses are blooming everywhere; birds wake us up with their morning song; and casual clothing lends a carefree mood to so many of our activities. The new Leisure Arts books have designs reflecting all these themes, as well as teddy bears and pretty projects for the kitchen and bath. One new book not shown below is *Sweet Touches for Towels* (#2326, $3.00), featuring a dozen border designs by Ann Townsend. Ask for these books and more at your local needlecraft shop or see the Buyer's Guide that begins on page 27.



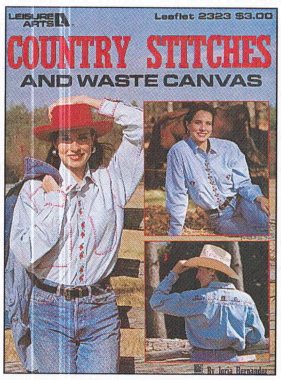
The youthful fun of playing dress-up is charmingly recalled in ***Make Believe*** (#2317, $4.00). This is Book Fifty in the Paula Vaughan Collection.



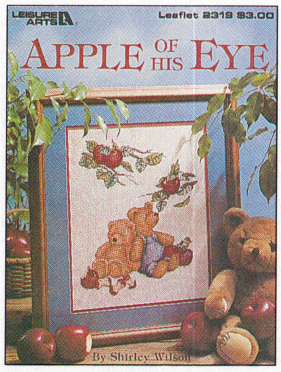
Antique Roses (#2309, $4.00) presents an enchanting look at our favorite symbol of love. The 4 classic designs are shown framed and on an afghan.



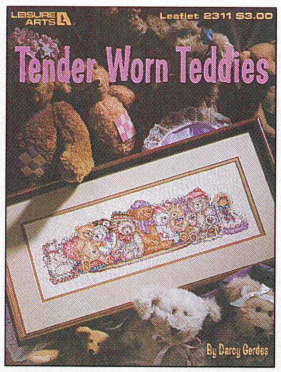
A colorful gathering of feathered friends inspired the lifelike project in ***Summer Comes Calling*** (#2310, $3.00). The picturesque scene will delight bird-watchers.



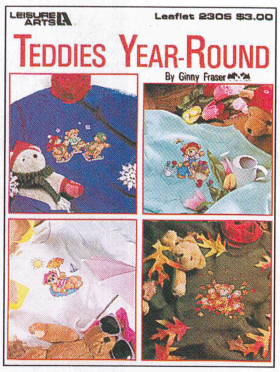
Country Stitches and Waste Canvas (#2323, $3.00) features Blanket Stitch accenting and 13 borders. ***Western Wear*** (#2304, $3.00) has 16 similar designs.



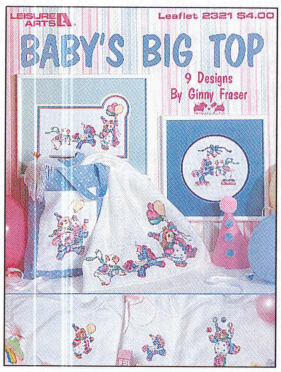
In ***Apple of His Eye*** (#2319, $3.00), you'll find two teddy bear pals relaxing under the shade of an apple tree after enjoying a delicious snack.



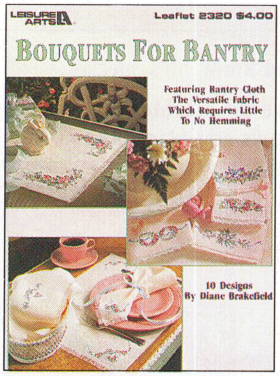
The cuddly assembly in ***Tender Worn Teddies*** (#2311, $3.00) share a very special bond — they've been greatly loved. This design is a must for bear lovers.



Teddies Year-Round (#2305, $3.00) features 4 seasonal scenes. You'll find bears ice skating, gardening, enjoying the summer sun, and playing in autumn leaves.

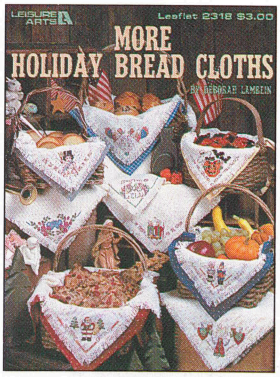


Bears, sheep, and ponies frolic and play in ***Baby's Big Top*** (#2321, $4.00). The 9 designs decorate bath accessories, bibs, jar lids, afghans, and more.

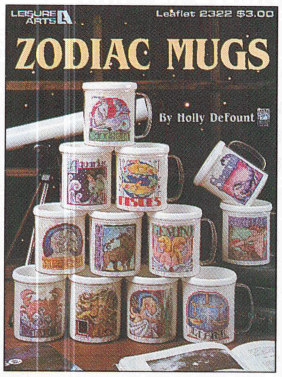


Versatile Bantry Cloth, the fabric which requires little to no hemming, provides a wonderful showcase for the 10 designs in ***Bouquets for Bantry*** (#2320, $4.00).

Lend the charm of a country kitchen to your home with the 11 designs in ***Kitchen Sweet Kitchen*** (#2307, $3.00). Motifs include tea kettles and crocks.



Add spirit to the celebration with the 9 designs in ***More Holiday Bread Cloths*** (#2318, $3.00). There are cheery projects for 7 special days.



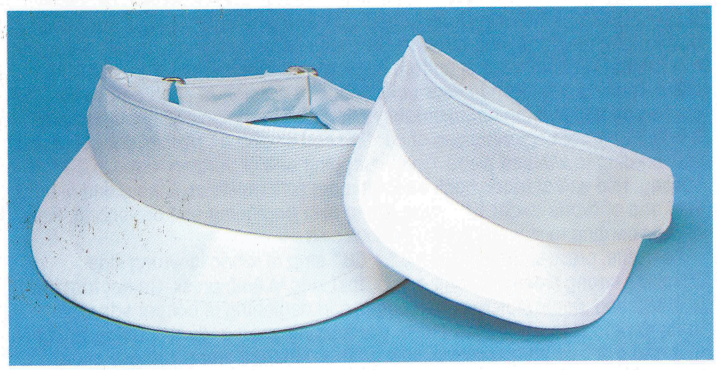
Zodiac Mugs (#2322, $3.00) includes something for everyone on your gift list. The 12 designs represent the astrological signs of the zodiac.

Trendsetters

HAND-AIDS™ SUPPORT GLOVES

If tired, aching hands are keeping you from enjoying your favorite needlework or craft, Hand-Aids™ support gloves can help. Manufactured by Madeira Marketing of Michigan City, Indiana, these stretch gloves of 88% nylon and 12% spandex support your hands and wrists while leaving your fingers free for full sensation and dexterity. The energizing action of Hand-Aids™ provides soothing relief from the stress and strain of repetitive motions. These hand-hugging gloves are available in sizes small, medium, and large.

CRAFTER'S PRIDE® VISORS



Summer fun means summer sun, and these new visors are a great way to keep your cool. They're part of the Crafter's Pride® line from Daniel Enterprises of Laurinburg, North Carolina. An ideal golf or tennis accessory, the adjustable Adult Visor has an 8″ wide by 2″ high stitching area of 14 count Aida. The Kid's Visor offers a 6″ wide by 2″ high panel of 14 count Aida and features a comfortable elastic band. Both sizes are available in white only.

To obtain these products, visit your local needlecraft shop or see the Buyer's Guide that begins on this page.

How to Write to Us

- ***FOR "EDITOR'S SCRAPBOOK," "MARK YOUR CALENDAR," and "A HELPING HAND,"*** *write to* For The Love Of Cross Stitch *(please specify department), P.O. Box 5595, Little Rock, AR 72215. Please include your daytime telephone number.*
- ***FOR SUBMITTING RECIPES****, write to "In Good Taste,"* For The Love Of Cross Stitch, *P.O. Box 5595, Little Rock, AR 72215. Please send each recipe on a separate sheet of paper or card; include your name, address, and daytime telephone number. Contributors' names will accompany published recipes. We reserve the right to edit all recipes and use them in any Leisure Arts publication. Recipes will not be acknowledged or returned.*
- ***FOR BUYER'S GUIDE INFORMATION,*** *write to "Buyer's Guide,"* For The Love Of Cross Stitch, *P.O. Box 5710, Little Rock, AR 72215.*

Buyer's Guide

Your local needlecraft shop is always the best place to start when shopping for your cross stitch needs. However, if you cannot find an item locally and it is listed in our Buyer's Guide, you may use this order form (or call our toll-free number for Visa or MasterCard orders) to purchase it by mail from us.

Please use the blank next to each item number to indicate quantity.

• PAGES 6-7: Flower Garden Alphabet
____ #12940-30 White Linen Additions™ Oval (28 ct), $4.00
____ #10573-30 White Irish Linen (28 ct), 15″ x 18″ piece, $7.00
____ #31864-30 Frosted Glass Trinket Box, 2⅜″ round opening, $38.00

• PAGES 8-9: Stitcher's Prayer
____ #10523-30 Ivory Aida (14 ct), 15″ x 18″ piece, $4.00

• PAGE 10: A Token of Friendship
____ #10523-30 Ivory Aida (14 ct), 15″ x 18″ piece, $4.00

• PAGES 11-13: Roses for Thee
____ #11803-30 Cream Belfast Linen (32 ct), 18″ x 27″ piece, $11.00
____ #11630-30 Ivory Anne Cloth (18 ct), 45″ x 58″ piece, $27.50

• PAGES 14-17: Mother's Day Sampler
____ #11803-30 Cream Belfast Linen (32 ct), 18″ x 27″ piece, $11.00
____ #12681-30 Coral Reef Antique Seed Beads (#03018), pack of approx. 250, $2.00
Leaflets of Linda Culp Calhoun designs:
____ #2230-30 The Seasons in Samplers, $4.00
____ #457-30 The Alphabet Book, $4.50

• PAGES 18-19: Seasons of Happiness, Part 2
____ #10528-30 Light Blue Classic Reserve Aida (14 ct), 15″ x 18″ piece, $4.00
____ #31797-30 Wooden Frame with 6″ x 8″ opening, $8.50

• PAGES 20-21: Stitch-A-Sipper
____ #12329-30 Blue Crafter's Pride® Stitch-A-Sipper, $6.50
____ #12328-30 Pink Crafter's Pride® Stitch-A-Sipper, $6.50
____ #12327-30 White Crafter's Pride® Stitch-A-Sipper, $6.50

• PAGES 22-23: Bread Covers in Bloom
____ #11809-30 White Soft Touch™ Breadcover (14 ct), $5.90

• PAGE 24: Christmas Is Sharing
____ #11805-30 Waste Canvas (8.5 mesh), 1 yard piece (27″ wide), $8.40

• PAGE 26: From the Bookshelf
____ #2326-30 Sweet Touches for Towels, $3.00
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____ #2322-30 Zodiac Mugs, $3.00
____ #2321-30 Baby's Big Top, $4.00
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____ #2319-30 Apple of His Eye, $3.00
____ #2318-30 More Holiday Bread Cloths, $3.00
____ #2317-30 Make Believe, $4.00
____ #2311-30 Tender Worn Teddies, $3.00
____ #2310-30 Summer Comes Calling, $3.00
____ #2309-30 Antique Roses, $4.00
____ #2307-30 Kitchen Sweet Kitchen, $3.00
____ #2305-30 Teddies Year-Round, $3.00
____ #2304-30 Western Wear in Waste Canvas, $3.00

• PAGE 27: Trendsetters
____ #12010-30 Kid's Visor (14 ct), package of 2, $16.00
____ #12000-30 Adult Visor (14 ct), package of 2, $20.00
____ #12554-30 Medium Hand-Aids™ Support Gloves, one pair, $15.00
____ #12553-30 Small Hand-Aids™ Support Gloves, one pair, $15.00

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____ Back Issues (specify below; see page 30), $3.50 each
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____ #20910-30 File Box (for organizing Leisure Arts publications), $3.00
____ #10713-30 My Favorite Stuff Tote Bag, $13.00

Continued on page 28

Buyer's Guide *(continued)*

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TO ORDER BY PHONE (Visa or MasterCard only), call toll free 1-800-526-5111, 8 a.m. to 5 p.m. (Central Time) Monday-Friday.

TO ORDER BY MAIL, complete this form (or write your order on a photocopy or plain paper) and send to: *For The Love Of Cross Stitch*, P.O. Box 5710, Little Rock, AR 72215.

- Arkansas residents, please add 5½ percent sales tax.
- Please include check or money order (made payable to *For The Love Of Cross Stitch*) for full amount plus shipping and handling charges (see table).
- For orders outside the U.S., please pay in U.S. funds and include additional shipping charges of $3.00 for Surface Mail or $15.00 for International Air Mail; also allow additional shipping time.

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A Helping Hand

SANDRA CASE

We receive several letters each week asking for information on how to submit original designs to Leisure Arts. We welcome these requests because we've discovered some very talented designers through this avenue. An example is Ann Townsend, whose bread cloth designs appear on page 22 of this issue. She submitted some of her designs to Leisure Arts in early 1991, and we were very impressed with her "look." Since then, we've published her designs in our leaflets, magazines, and hardbound books. One of her leaflets has even been on our best seller list. All of this transpired because she contacted us about submitting designs.

If you've designed some original cross stitch projects that you think would appeal to your fellow stitchers, we'll be happy to review them. We ask that you first send color photographs of your designs, each labeled with your name, address, a daytime telephone number, and a brief description of the project. Please allow four to six weeks for us to review the photographs. This may sound like a long time, but the Review Committee meets only once a month.

If we can't use the projects, we'll return your photographs with a letter. But if we are interested, we will call you and ask you to send the actual projects. These will then go before the committee once more for review. At this point, we'll either call you to discuss signing a contract or return the projects to you if they don't meet our current needs. Of course, Leisure Arts requires that each design must be original and not infringe on any existing copyright held by any other individual, firm, or corporation.

Our address for submitting designs is: Leisure Arts, Attn: Design Department, P.O. Box 5595, Little Rock, AR 72215.

We look forward to hearing from our talented readers.

Happy Stitching!

Mark Your Calendar

Announcements of general interest to our readers are published free as space permits. Please submit information at least six months before the scheduled event.

- **DANISH AMERICAN DAYS** — Designs by Gloria & Pat, Inc., will sponsor the 17th annual Danish American Days Counted Thread Seminars **April 18-30** in **Pawleys Island, South Carolina**. For more information, send a business-size self-addressed stamped envelope to Designs by Gloria & Pat, Inc., Dept. D-A Days, P.O. Box 2318, Sumter, SC 29151-2318 or call (803) 775-8525.
- **STITCHERY SHOWCASE** — The Stan Hywet Needlework Guild will hold its 24th annual stitchery showcase needlework and quilt show **April 22-25** at the Stan Hywet Hall and Gardens Manor House Auditorium in **Akron, Ohio**. For more information, send a business-size self-addressed stamped envelope to Stitchery Showcase Information, 2627 Ellet Avenue, Akron, OH 44312-2501.

PROJECT INFORMATION

Flower Garden Alphabet (projects shown on page 6).

Note: For all projects, designs were stitched over 2 fabric threads. Three strands of floss were used for Cross Stitch.

Welcome Pillow: The word "WELCOME" was stitched with 1 square between letters on an 18" x 8" piece of White Irish Linen (28 ct). It was made into a pillow.

For pillow, trim stitched piece 1¼" larger than design on all sides. Cut one piece of white fabric the same size as stitched piece for lining. Cut one piece of Irish Linen the same size as stitched piece for backing. Match wrong side of stitched piece to right side of lining; baste together close to edges.

For cording, cut one 2" x 30" bias strip of fabric. Center cording on wrong side of bias strip; matching long edges, fold strip over cord. Using zipper foot, baste along length of strip close to cord; trim seam allowance to ½". Matching raw edges and beginning at bottom edge, pin cording to right side of stitched piece, making a ⅜" clip in seam allowance of cording at each corner. Ends of cording should overlap approximately 2"; pin overlapping end out of the way. Starting 2" from beginning end of cording and ending 4" from overlapping end, sew cording to stitched piece. On overlapping end of cording, remove 2½" of basting; fold end of fabric back and trim cord so it meets beginning end of cord. Fold end of fabric under ½"; wrap fabric over beginning end of cording. Finish sewing cording to stitched piece; remove pins.

For ruffle, press short ends of a 6" x 58" strip of fabric to wrong side. Matching wrong sides and long edges, fold strip in half; press. Gather fabric strip to fit stitched piece. Matching raw edges and beginning at bottom edge, pin ruffle to right side of stitched piece, overlapping short ends ¼". Using zipper foot and a ½" seam allowance, sew ruffle to stitched piece; remove pins.

Matching right sides and leaving an opening for turning, use a ½" seam allowance to sew stitched piece and backing fabric together. Trim corners diagonally. Turn pillow right side out, carefully pushing corners outward. Stuff pillow with polyester fiberfill and sew final closure by hand.

Towel: The letter "A" was stitched on a White Linen Additions™ Oval (28 ct). It was applied to a fingertip towel. For towel, hand or machine stitch oval to purchased towel around outside edge of lace. Thread a chenille needle with an 18" length of ⅛"w satin ribbon. Weave through lace and tie ends in a bow; trim ends as desired.

Sachet Bag: The letter "K" was stitched on a 4½" x 7" piece of White Irish Linen (28 ct), with bottom of design 1½" from one short edge of fabric. It was made into a sachet bag.

For bag, cut a piece of Irish Linen same size as stitched piece. Matching right sides and raw edges, use a ½" seam allowance to machine stitch along side and bottom edges. Turn top edge of bag ¼" to wrong side and press. Turn ¼" to wrong side again and hem. Turn bag right side out. Cut an 8" piece of ½"w flat lace. Press each end of lace ¼"to wrong side. Overlapping ends, whipstitch right side of lace to wrong side of hem so that lace shows above hem. Lightly stuff sachet bag with polyester fiberfill. Place a few drops of scented oil on a small amount of polyester fiberfill and insert in middle of bag. Cut a 15" length of ⅛"w ribbon; tie sachet bag with ribbon.

Square Pillow: The letter "P" was stitched on a 6" square of White Irish Linen (28 ct). It was made into a pillow.

For pillow, trim stitched piece 1¼" larger than design on all sides. Cut one piece of white fabric the same size as stitched piece for lining. Match wrong side of stitched piece to right side of lining fabric; baste together close to edges. Cut one piece of Irish Linen the same size as stitched piece for backing. Cut one 2" x 18" bias strip of fabric for cording. To complete pillow, follow instructions for Welcome Pillow (above), omitting ruffle.

Frosted Glass Jar: The letter "S" was stitched on a 6" square of White Irish Linen (28 ct). It was inserted in the lid of a frosted glass jar (2⅝" round opening).

STITCH DIAGRAMS

Counted Cross Stitch (X): Work one Cross Stitch to correspond to each colored square on the chart. For horizontal rows, work stitches in two journeys (**Fig. 1**). For vertical rows, complete each stitch as shown (**Fig. 2**). When working over two fabric threads, work Cross Stitch as shown in **Fig. 3**. When the chart shows a Backstitch crossing a colored square (**Fig. 4**), a Cross Stitch should be worked first; then the Backstitch (**Fig. 8**) should be worked on top of the Cross Stitch.

Fig. 1

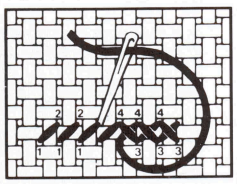


Fig. 2

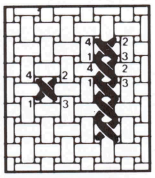
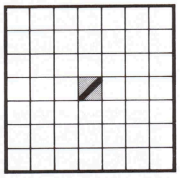


Fig. 3

Fig. 4



Quarter Stitch (¼X): Quarter Stitches are denoted by triangular shapes of color on the chart and on the color key. Come up at 1 (**Fig. 5**); then split fabric thread to go down at 2. **Fig. 6** shows the technique for Quarter Stitch when working over two fabric threads.

Fig. 5

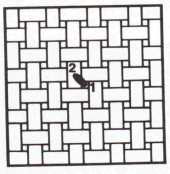
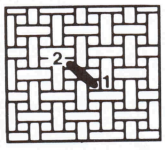
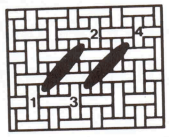


Fig. 6



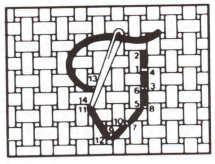
Half Cross Stitch (½X): This stitch is one journey of the Cross Stitch and is worked from lower left to upper right. **Fig. 7** shows the Half Cross Stitch worked over two fabric threads.

Fig. 7



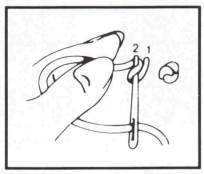
Backstitch (B'ST): For outline detail, Backstitch (shown on chart and on color key by black or colored straight lines) should be worked after the design has been completed (**Fig. 8**).

Fig. 8



French Knot: Bring needle up at 1. Wrap floss once around needle and insert needle at 2, holding end of floss with non-stitching fingers (**Fig. 9**). Tighten knot; then pull needle through fabric, holding floss until it must be released. For larger knot, use more strands; wrap only once.

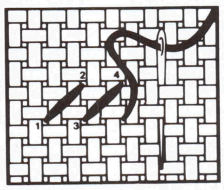
Fig. 9



STITCHING TIPS

Working Over Two Fabric Threads: Use the sewing method instead of the stab method when working over two fabric threads. To use the sewing method, keep your stitching hand on the right side of the fabric (instead of stabbing the fabric with the needle and taking your stitching hand to the back of the fabric to pick up the needle). With the sewing method, you take the needle down and up with one stroke instead of two. To add support to stitches, it is important that the first Cross Stitch is placed on the fabric with stitch 1-2 beginning and ending where a vertical fabric thread crosses over a horizontal fabric thread (**Fig. 10**). When the first stitch is in the correct position, the entire design will be placed properly, with vertical fabric threads supporting each stitch.

Fig. 10



Working On Waste Canvas: Waste canvas is a special canvas that provides an evenweave grid for placing stitches on fabric. After the design is worked over the canvas, the canvas threads are removed, leaving the design on the fabric. The canvas is available in several mesh sizes.

1. Cover edges of canvas with masking tape. Cut a piece of lightweight, non-fusible interfacing the same size as canvas to provide a firm stitching base.
2. Find desired stitching area on sweatshirt and mark center of area with a pin.
3. Match center of canvas to pin. Use the blue threads in canvas to place canvas straight on shirt; pin canvas to shirt. Pin interfacing to wrong side of shirt. Baste all three thicknesses together.
4. Using a sharp needle, work design, stitching from large holes to large holes.
5. Trim canvas to within ¾" of design. Dampen canvas until it becomes limp. Pull out canvas threads one at a time using tweezers. Trim interfacing close to design.

SPECIALTY STITCHES

(Continued from page 15.)

DRAWN THREAD STITCH

At center of area to be withdrawn, carefully cut horizontal fabric threads one at a time. Withdraw each fabric thread by using a needle to unweave the thread one intersection at a time to edges of design (**Fig. E**). Thread needle with end of withdrawn fabric thread. Reweave thread into fabric for approximately ½" (**Fig. F**), keeping rewoven edge straight (**Fig. G**). On back of fabric, cut end of rewoven thread close to fabric. (**Note:** To secure pearl cotton used for drawn thread stitches, weave through rewoven area.)

Fig. E

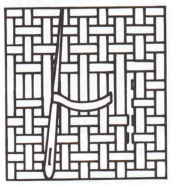


Fig. F

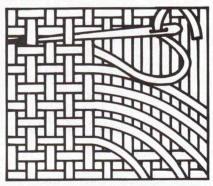


Fig. G

Serpentine Hemstitching: This stitch is worked across both edges of a withdrawn area. Withdraw and reweave six fabric threads (**Figs. E-G**). Weave pearl cotton through lower edge of left rewoven area to secure. Working from left to right, come up at 1; take needle down at 2, coming up at 3 to catch four threads as shown in **Fig. H**. Take needle down at 2, come up at 4 (**Fig. I**), and pull tightly. Continue in the same manner across lower edge of withdrawn area (**Fig. J**). To work remaining edge of withdrawn area, turn stitched piece upside down. Weave pearl cotton through lower edge of left rewoven area to secure. Working from left to right, come up at 1; take needle down at 2, coming up at 3 to catch two threads as shown in **Fig. K**. Take needle down at 2, come up at 4 (**Fig. L**), and pull tightly. Continue in the same manner across withdrawn area, catching four threads (two from each group worked on opposite edge) (**Fig. M**). The last group will be only two threads.

Fig. H

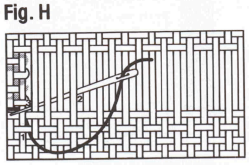


Fig. I

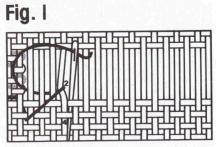


Fig. J

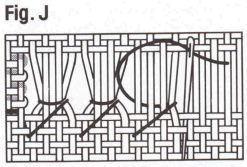


Fig. K

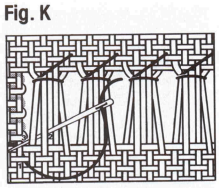


Fig. L

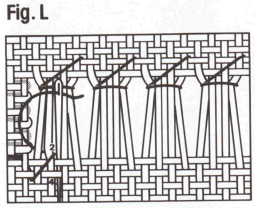
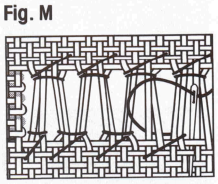


Fig. M



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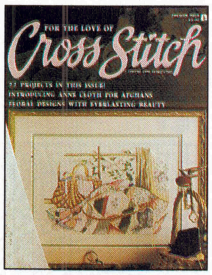
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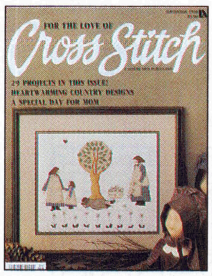
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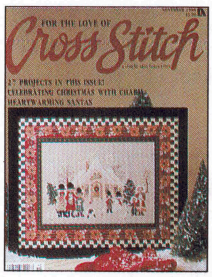
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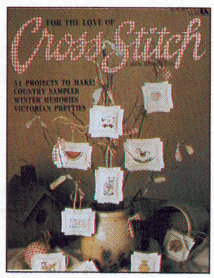
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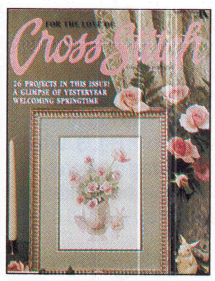
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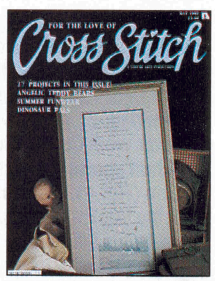
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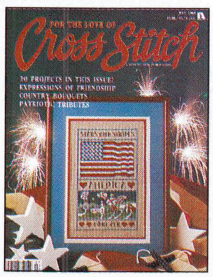
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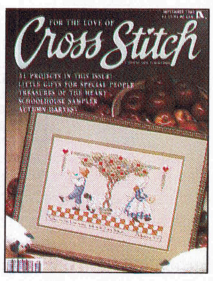
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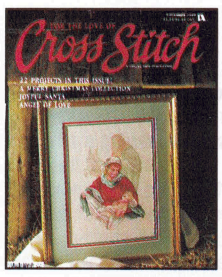
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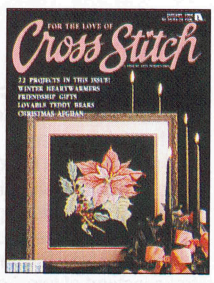
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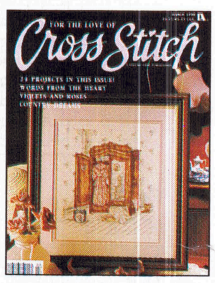
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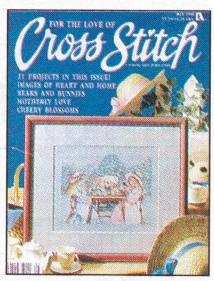
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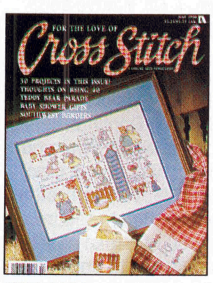
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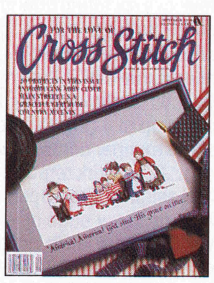
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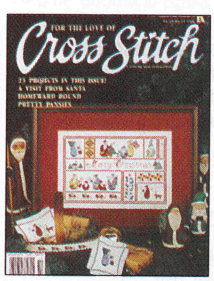
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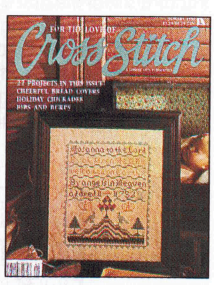
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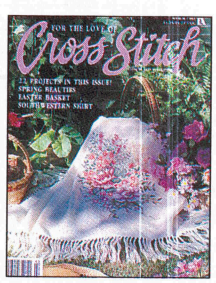
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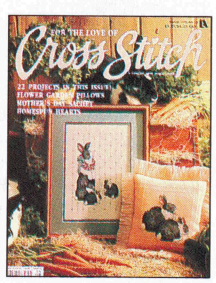
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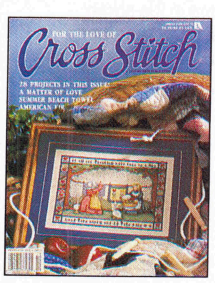
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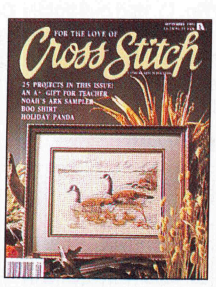
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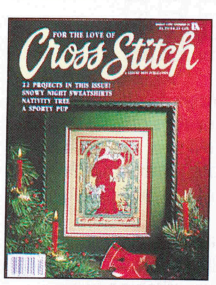
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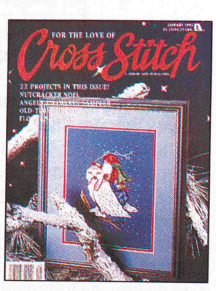
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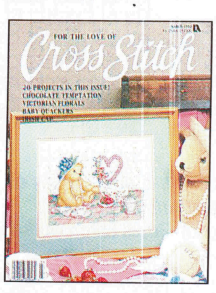
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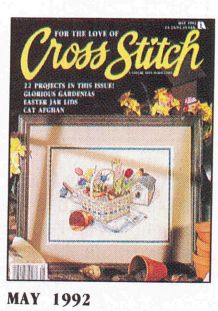
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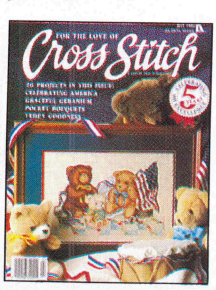
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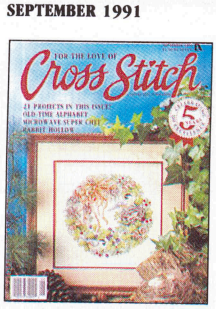
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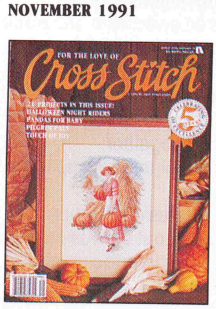
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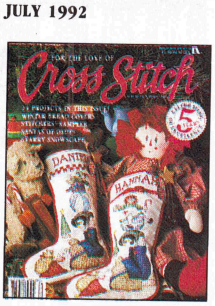
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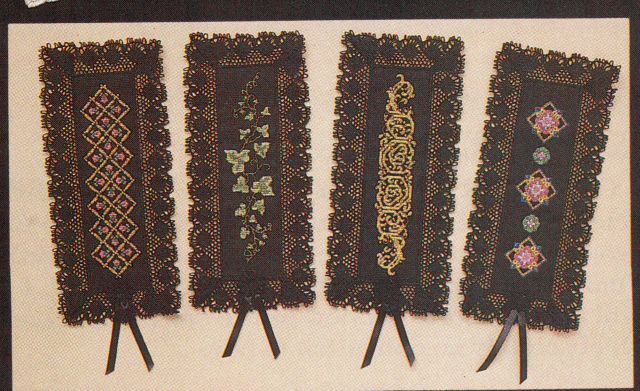

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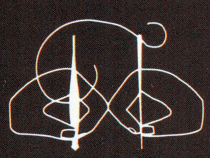

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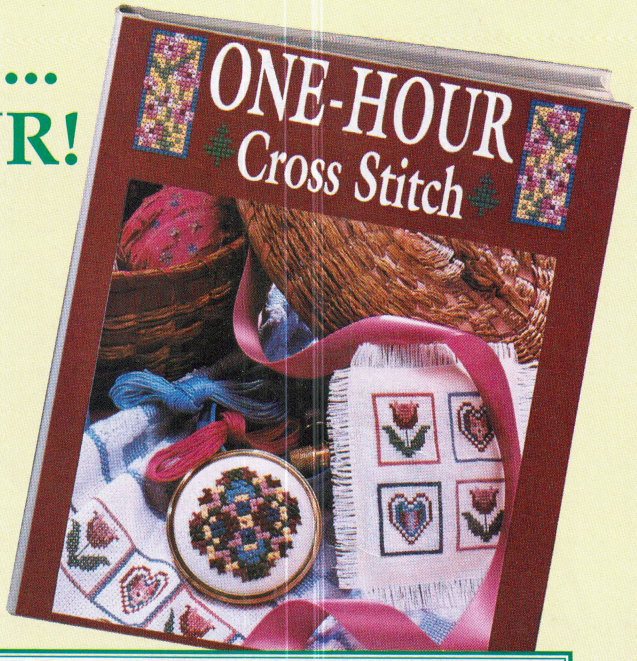

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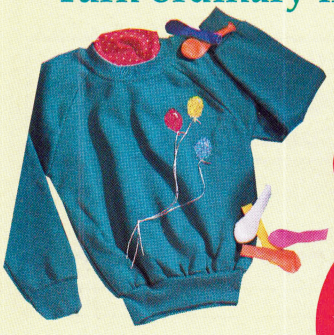

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